



now then

Florence Blanchard / Richard Herring / Sam Amidon
A Magazine for Sheffield / Issue 140 / FREE

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GET IN TOUCH

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine. In particular we want to amplify the voices of marginalised people excluded from mainstream media.

If you are a writer, please read our guide for new contributors – nowthenmagazine.com/sheffield/get-involved – then contact the editor on sam@weareopus.org. If you are a local trader interested in advertising, contact emma@weareopus.org.

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EDITORIAL

At Now Then we recognise that we need to celebrate and amplify the voices of marginalised people in our society. Over the last 11 years we've not always got that right, but we want our magazine to represent the vast diversity of perspectives and lived experiences present in our city.

This is a call out for new writers, but especially those from communities who are often excluded from mainstream media due to their ethnicity or national origin, their sexual orientation, their gender or their disability, as well as community groups who think their stakeholders, clients and customers may be interested.

If you want to get involved with Now Then as a contributor or just find out more, come down to our next writers' social, Wednesday 4 December from 7pm at The Devonshire Cat, or drop me an email.

SAM
sam@weareopus.org

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LOCALCHECK

Harvest for the World

Autumn's the season of mists, mellow fruitfulness and seasonal affective disorder, so it's good to get outdoors. One Sheffield organisation has been leading the way to a better, healthier world for 12 years. Abundance was founded to harvest fruit and other food which would otherwise go to waste, while caring for green areas around the city.

Sheffield has more trees than many other cities, so in autumn there's a lot of food hanging around waiting to be picked. People with more fruit or veg than they can pick themselves can be added to Abundance's list and a small army of trained volunteers will come along to harvest, giving first refusal to the owners of the trees or gardens.

Abundance has a long-standing arrangement for many people around the city to use this food. It's distributed not-for-

profit, over the winter, to a whole variety of community organisations, including old people's centres, community cafés and homeless kitchens. It's less of an organisation and more of a seasonal tradition of communal harvesting, as old as humankind.

sort of vital social mixing which is so easily absent from our lives. Abundance works among a web of food and growing projects. A related organisation, Sheffield Fruit Trees, encourages the planting of locally-grown, resilient trees so that even more fruit will be around in future. Our ancestors knew more about this stuff than most of us do now, but we can all learn a bit more about how to feed ourselves. Working for change means a few lifestyle and dietary changes, but it's not all about what you stop doing. This is healthy, positive action for a better world. It's an easy way to get into wildlife, biodiversity and spending time in nature.

Contact Abundance if you'd like to help or if you know of a glut of fruit or vegetables, even a single tree, which isn't being

“Making sure food isn't left to rot on trees is just one part of it”

profit, over the winter, to a whole variety of community organisations, including old people's centres, community cafés and homeless kitchens. It's less of an organisation and more of a seasonal tradition of communal harvesting, as old as humankind.

Abundance's activities include harvesting, distributing, growing and enjoying free food, shared meals and workshops such as juicing, cider making and preserving.

But making sure food isn't left to rot on trees is just one part of it. There's nothing more heartwarming than being with people, making new friends, getting free food and offering it to others as well. Let's face it, there's a lot of hunger in Sheffield, both for food and for socialising. When Abundance arrives every year with the new harvest, it can be quite emotional. Friendships and networks are cultivated. It's fertile soil for the

harvested. They can be found online under Grow Sheffield and the two coordinators are Izzy Hadlum and Mikk Murray.

Hosted by Alt-Sheff

growsheffield.com/abundance | alt-sheff.org

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Sun 10 Nov | 10:30am-4pm | The Moor, S1 4PD

Dozens of stalls offering a wide variety of vegan food and other stuff, from healthy fast food to vegan cheeses, cosmetics, ethical clothing, arts, crafts and charity stalls. Stallholders and sponsorships welcome. veganmarkets.co.uk/sheffield

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Sat 16 Nov | 10am-4pm

Community Hall, Heeley City Farm, S2 3DT

Many broken things can be repaired. One Saturday every alternating month, a group of dedicated volunteers offers to fix items like vacuum cleaners, radios, toys and whatever else has bust. They're joined by BitFIXit, which mends computers on a pay-as-you-can basis. facebook.com/repairsheffield



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now then 11

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CHANGING PLATFORMS

Who Needs Journalists? On Alan Rusbridger's Breaking News

There are no surprises in Alan Rusbridger's recently re-published editorial memoirs. There are, however, bombshells. Over the summer I had the chance to speak to him briefly in his office at Lady Margaret Hall in Oxford, where, although music and education are now his keen focus, the press is never far from the surface.

Regardless of your interest in the topic, **Breaking News: The Remaking of Journalism and Why It Matters Now** is a journey through those pivotal years when the press was dragged kicking and screaming into the digital era. Peppered throughout is detail about how Guardian Media Group and The Scott Trust, its parent organisation, navigated turbulent financial waters. "They said we were mad," the former editor-in-chief at The Guardian tells me, referring to each and every time new funding approaches or income ventures were proposed. "Money has to come from somewhere. There is no such thing as a perfect payroll."

The notion of transparent and accountable proprietorship is key and his financial approach was, and still is, pluralistic. If the

tation and trusting the source are.

Rusbridger's position as Chair of the Reuters Institute for the Study of Journalism continues his helicopter view of the contemporary press, "spotting the best and worst of trends". Data-based investigations, coupled with specialised and global teams of journalists, are developing with equal pace. As supranational organisations and mega corporations evolve, why not journalism to match that reach and scope?

But what of quality control and the issue of "mass amateurisation"? Rusbridger cites the podcast format as a case in point. Sometimes viewed as superficial, he sees it as an in-depth, analytical medium, the digital equivalent of the Long Read, one of many emerging Guardian developments over the past two decades.

Despite Leveson, the press sector remains one of fragmented regulation, without agreed standards of practice, but a new social partnership is possible between people and a trusted press. Rusbridger's response to this is as ever underpinned by an awareness of who pays the piper. Given that "sunlight is the best disinfectant", a forward-thinking government of any hue could support and encourage a fit-for-purpose, public interest press agency, encouraged by tax breaks and other financial incentives.

This seemingly convoluted idea, a radical suggestion, is nevertheless consistent with Rusbridger's principles and the origins of The Guardian. Rising from the wreckage of the Peterloo Massacre, John Edward Taylor's agenda - to provide an alternative, moderate, fact-based account, offsetting the establishment version of events - stands the test of time. As ever, what readers do when confronted with those facts is itself an ongoing story.

Julia Moore

net of funders is wide - NGOs, crowdfunding, even progressive governments - with robust governance and scrutiny, it should provide a much healthier press ownership culture.

Breaking News also lays bare the point at which, it can be argued, investigative public interest journalism fought for its own survival. What started as a hack's hunch - Nick Davies wanting to hold a mirror up to his own profession - ended with criminal trials, prison sentences and the Leveson Inquiry following the phone hacking scandal. If those details aren't enough for the squeamish, then the attempted suppression of such revelations by the usual estate of the realm - police and government - will be.

Rusbridger is positive with regard to public interest journalism. The "democratisation of information" inevitably comes with challenges, but he is an advocate of new and emerging partnerships. In the book, "riot journalism" provides a clear example of why. The London Riots and the Arab Spring, both in 2011, are case studies into how contemporary reporting is enhanced. In times past, the speed and location of such sudden events would prevent any reporter from being on the spot, other than by pure chance or by tip off. In our hyper-connected world, acquisition of source material is no longer the issue - but perception, interpre-



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RICHARD HERRING

Stand-up brings podcast show to Sheffield

Richard Herring's Leicester Square Theatre Podcast is the biggest comedy interview podcast in the UK. It's won numerous awards and features all the big names in British comedy engaged in interviews which are invariably funny, candid or both. RHLSTP, as it's known, made national news when Stephen Fry used it to discuss his recent suicide attempts in 2012.

On 1 December Richard Herring brings his live podcast tour to Sheffield City Hall, so we chatted with him to find out more.

How did you find the transition from doing stand-up comedy into the more subordinate role of an interviewer?

To begin with I didn't really think of it as an interview. I thought of it as a chat between two comedians with the hope

that we'd both be funny and on an equal level. Some of them are me being the funny man and some are me being the straight man, so I'm quite good at judging with whoever I've got on stage which way I need to go. I used to interview people for a show we did in Canada. Me and Stewart Lee developed quite an interesting interview technique, where he'd ask sensible questions and I'd ask stupid ones.

But I don't need Stew. I can just ask sensible questions and then ask stupid ones. So I still see this as a comedian job and the job is still to be funny, so I'm slightly surprised by how some of them have become proper interviews.

I like it because I'm interested in people. I want to know what makes people tick. I have people on that I like, which I think is unusual for interview shows, in that I'm selecting the guests and only booking people that I think are good. So there's an element of respect there from the start which means I can be a bit cheekier.

What do you think are the qualities of a good interview?

It's hard to say because lots of them are good in different ways. The main thing is to take chances and that's what makes it exciting. There's an element where you've got to say that there's a possibility that this might fuck everything up or it might make this brilliant. Sometimes you're winding people up a little bit to see what happens, not too much, although there are episodes where I thought I'd been bantering and then suddenly the guest has been a little bit upset by something.

Those incidents are rarer now. But I'll take a chance and

would have got anywhere near that!' Those questions can elicit a response you would never have heard if you tried to get to it any other way.

Do you have any red lines with your booking policy? Are there any guests or types of guest that you'd never consider for the podcast?

I don't want it to just be an echo chamber of people I like and agree with. I've had comedians on that I like but who I don't agree with on politics. I've had a few politicians but they've all been left-leaning. I have asked David Cameron if he'd want to come on in Oxford. He won't do it and he's correct not to do it, because obviously I'll be rude to him. Well, I wouldn't be rude to him, but it'd be a mess for someone like him to come onto something like this.

I don't want to have Katie Hopkins or Nigel Farage on, but I'd have David Cameron on because I think there's something interesting in there. I'd like to get the centre of what he is as a human being, which I think would be quite hard to do. I don't feel like he projects who he is. But when I had Ed Milliband recently, after he was leader of the Labour Party, you got the real Ed Milliband. It was amazing. He was incredible and you think, 'Why wasn't he like this during the campaign?'

Through speaking to so many comedians, what is your perception of conversations about shifts in what is acceptable or unacceptable in comedy?

That's what comedy's always been like. In the seventies people were doing awful racist comedy and it took a cultural

“The best [questions] open up a little doorway into more guarded territory”

chuck stuff in because often I don't know these people at all. I've just met them backstage and then they come on. So if you're doing a joke with someone, you're taking a chance. Even if it's someone you know, if their status has risen, if they're now a film star, their attitude can change. You're taking a risk with jokes and seeing where that leads you, sometimes digging yourself into a hole to dig yourself out again.

I want the guest to have a good time. I'm not trying to trick them or elicit personal information from them. I think what's good about my podcast is that the audience creates a lovely atmosphere. They're a good audience and they're a trustworthy audience.

Last year you published a book of Emergency Questions, which are the unusual questions you turn to in an interview when you're not sure what to say. Were these questions created to solve a genuine problem you encountered while interviewing?

They came from a genuine need, but also I realised by asking people weird questions you got answers they'd never given before. If I answer a question I've never answered before I will move off the script I create for myself from being asked the same questions all the time, and later, when I'm asked a question I'm more familiar with, I may answer that in a different way. If you ask someone a difficult question you can get an actual spontaneous bit of comedy and hopefully a funny story and sometimes a very revealing story. The best ones open up a little doorway into more guarded territory.

I asked someone who the most evil person they ever met was and they told the story of this headteacher at school who'd been really unpleasant to them and you think, 'Wow, I never

shift to stop that. You very quickly find something else to be funny about or the correct way to be funny about that subject. There's no subject that's out of bounds. It's just the way you do it.

I think the role of comedians is more reflecting culture than making culture adapt, because you've always got to make the audience in front of you laugh. All the comedians complaining about it are still all multi-millionaires who perform to millions of people a year, so I don't think it's that big a deal.

The thing with Twitter is that it takes a lot of things out of context. Say you've done a 90-minute show and there are two lines in the middle that are there to demonstrate your own stupidity, or demonstrate the stupidity of a position, then someone takes those two lines out of context. You could look like a bad person. J.D. Salinger didn't know when he wrote **Catcher In The Rye** that it would lead to John Lennon being shot, but you can't blame J.D. Salinger for the death of John Lennon.

Sean Morley

RHLSTP comes to Sheffield City Hall on 1 December. Tickets are available via sheffieldcityhall.co.uk.

HOT FUTURE

Imagining our way out of trouble

What will the world be like in 28 years' time, in 2047? Your imagination may take you to different destinations, depending on how old you are now. This may help explain why younger people tend to see climate action as more urgent.

If, like Greta Thunberg, you were born in 2003, then by the time you remember anything the 2008 banking crash had happened. When you were 13, the USA and the UK were taken over by monsters with silly haircuts, who have casually evaded every attempt to topple or shame them ever since. With these idiots at the helm, there's a good chance everything will be screwed by 2047.

If you were born in 1962, the year Rachel Carson's **Silent Spring** launched the modern environmental movement, you've lived 57 years with the threat of imminent catastrophe. When you were born the Berlin Wall had just gone up, but it was down again before your 28th birthday. Bad things and bad people come and go. In 2047, you reckon, the Doomsday Clock will still stubbornly hover around three minutes to midnight and we'll still be worrying. But it's never too late.

My own environmentalism dates back to 1991. Beautiful seabirds were choked and crippled when Saddam Hussein deliberately spilled hundreds of millions of gallons of oil into the Persian Gulf. I wept and raged at an evil deed beyond the scope of my imagination.

Really, imagination is all we have. We can't spontaneously start making good decisions about climate action after generations of damage. First of all, we have to figure out how to make good decisions full stop, despite those who wish to prevent us doing so. Reactionary nationalism disguised as pride, ugly sexism masquerading as malevolently misconstrued religious piety, and needless punishment of the poor dressed up as fiscal prudence are all vicious traps laid down to block progress. We have to imagine our way out of trouble. I've just read about the oil companies who've been deliberately slowing de-carbonisation since the sixties. Can you imagine the size of the bill we could send to those companies and what the world could do with that money?

In **Utopia for Realists**, Rutger Bregman says our imagination is stifled and we've resigned ourselves to eye-watering inequalities because, for most of us, life is good enough. But we still hope and we still invent. In **Human Universe**, Brian Cox points out that human progress, our health and our wellbeing depend on the availability of energy, so we can't simply assume that using less energy is a good thing. Instead we have to re-imagine how to get energy and how to use it wisely.

I admire Greta Thunberg. I predict she will be the catalyst for lowering the voting age to 16 across many countries. That, it

seems to me, is an idea whose time has come. Kids doing GCSEs are well-informed and they care. They've figured out that they have a right to shape their future.

2047. My daughter will be 37 and I might be a grandparent. Where does my imagination take me?

On the downside, we may have been through a war. On the upside, we should be most of the way to net zero carbon emissions. Hopefully my home doesn't need heating, I haven't driven a car for years, most of the main roads in the city have been transformed into linear woodlands where the trees are now beginning to mature, and my diet is mainly locally-grown.

But I can't just sit here and dream up the future. I have to figure out how to make it. Where do I fit in? I want to harness the urgency that Greta instils, but I want the future to be a place worth going to - a fun, fulfilling place, where it's OK to be a human. I'm setting off there now. Would you like to come too?

Andrew Wood



Photo by Anders Hellberg (Wikimedia Commons)

ABBEYDALE ROAD

GEMS FROM END TO END

THIS MONTH'S SELECTION OF ABBEYDALE ROAD'S INDEPENDENT TRADERS HAVE GOT YOU COVERED FROM MORNING TILL NIGHT, WHETHER YOU'RE SEARCHING FOR BREAKFAST, A SHOPPING TRIP WITH BRUNCH OR DINNER AND AFTER WORK DRINKS, THERE'S SOMETHING FOR EVERYONE TO ENJOY. WHY NOT MAKE A DAY OF IT?

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440-442 Abbeydale Road, S7 1FR
ig: @teller.restaurant fb: @teller.sheffield



KRYDDA

On the corner next to The Broadfield is the new site of Swedish cafe bistro Krydda, promising freshly-made cinnamon buns, strong coffee and home-cooked salmon amongst other hot and cold offerings. The front doors lead you past a deli counter and open kitchen to a seating area with room for around 30 guests

448 Abbeydale Road, S7 1FR
ig: @kryddasheffield fb: @krydda.sheffield



PUCK'A FOOD

Opened in July, Puck'a Food is a welcoming new spot on Abbeydale Road serving a tasty selection of breakfast, brunch and lunch treats. The menu includes a wide range of veggie and vegan options, which can be enjoyed inside or in the sheltered outdoor seating area. Pop in and try the spicy beans!

560A Abbeydale Road, S7 1TD
ig: @puckafood



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444 Abbeydale Rd, S7 1FR
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434-436 Abbeydale Road, S7 1FQ
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PRETA ESHANA

International project explores life-changing capacity of small stories

For the past three years, I have been working on an international project with 30 writers, artists and musicians. The main focus has centred around one question: can a short story hold the capacity to change lives?

Many of the stories that pervade our lives are based on fear. Just turn on the radio or go online and before long we can find ourselves being pulled into a mire of anxiety, mistrust and resentment. With a mind left unguarded, it is easy for these stories to become our frame of reference, our identity.

One of the simplest ways to transform our mindset from hopelessness to hope is to alter the narratives we tell ourselves. With this in mind I drafted a short story, 'The Ten Human Years of Preta Eshana'. It follows the journey of a female hungry spirit, granted passage to the human realm to examine how human beings cope with suffering, conflict and loss.

The story attempts to bring to light the struggle of people who society disregards. It also asks whether a hostile response to those in powerful positions who perpetuate this inequality is the most effective way to bring about lasting change. Finally, it asks what role, if any, more creative insight could play in building a future less fixated on the self and more appreciative of the interconnectedness of all.

Looking at the ability of a single narrative to transmute into a multitude of possibilities, all contributing artists were asked

to use the story of Preta Eshana as a baton or platform for ideas. From this, they were encouraged to produce a piece of music, writing or artwork that reflects on the above themes.

All the collaborators involved in this project possess that magical ability to take a person's thinking from the head to the heart. We all know that when we inhabit the heart, even for a short time, we can imagine wondrous new possibilities.

Within the book, writers like Lemn Sissay, David Edwards (Media Lens) and bestselling author Sharon Guskin pepper their poetry, stories and essays with imaginative, positive disruptions. Local poet Tim Holmes (Festival 23) gently but firmly helps to challenge our collective self-limiting beliefs. Musicians like Yorkshire's very own folk laureate Ray Hearne and illustrious company collaborator Asa Bennet help cultivate insightful inlets that allow us to voyage beyond self-obsession into the larger, more wholesome rivers of commonality. Sheffield artists Max Charles, Luke Durkie, Fran Green and Juliet Ellis, using a variety of different mediums - oils, pencil, photography and

"Our lives are based on fear"

mixed media - invite us to contemplate work that inspires empathy, wisdom and compassion.

This project is a manifestation of people's kindness. All the collaborators involved have gifted their time, work and skill sets for free. All the profits from the vinyl album and accompanying book will be donated to Ben's Centre, a small Sheffield charity that provides a daily place of refuge for vulnerable alcohol and substance users.

Imagine if we woke up every morning and compassion was our natural default position. Imagine moving through a world where we ventured beyond what appears to us and spent the whole day relating instead to potentials and possibilities. Imagine if we were to genuinely believe in the prospect of creating, as the author Charles Eisenstein said, a "more beautiful world our hearts know is possible".

Stephen Givnan is the founder of freeclarity.org, a collective of artists and educators promoting creativity, clarity and mental wellbeing. The limited edition vinyl and book will be launched at Theatre Deli on Friday 15 November, 7-10pm. Buy tickets or preorder the album at freeclarity.org/preta.

UNIQUE CHRISTMAS GIFTS

Shop Independent This CHRISTMAS

Independent businesses are for life, not just for Christmas, but when it comes to gift ideas, our local traders have got everyone covered. You'll find everything from bespoke jewellery, craft beer and spirits, high-quality homewares and handmade gifts to eco-conscious toys for the little ones. Here are a few ideas:

TURNERS CRAFT BEER BOTTLE SHOP

A great spot to sit a while and have a drink with friends, stock up on your takeouts or maybe start your gift buying early. We'd recommend our create your own gift box with neighbourhood brews, or one of the fabulous locally distilled gins from Locksley Distilling or True North. Look forward to seeing you.

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ig: @turnersbottleshop | tw: @turnersbeer



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SMALL STUFF

Small Stuff is an award-winning eco-conscious children's store in Crookes, stocking the finest eco-friendly and design-led toys and gifts, clothing, decor and books for young children. At the back of the store, there is a unique community space, allowing cosy events to take place in a calm and child-friendly environment.

170 Crookes, S10 1UH
ig/tw: @smallstuff_uk



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15 Crookes, S10 1UA
ig/tw: @Meadow_Small | fb: @Meadow Small



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The Moor Market is one of the UK's best indoor markets. With over 90 independent traders there's plenty to choose from. A unique shopping experience, full of flavour and character, where all your shopping can be done under one roof.

SMOKEY SAM'S

Originally in the Castle Market, Smokey Sam's has been trading since 2003, with head shops now in Barnsley, Hillsborough and The Moor Market. The friendly team are always happy to help and answer any questions. Stocking pipes, papers, bongs, CBD, e-cigs, spray paint and much more. Head down and mention Now Then for an extra 10% off.

ig: @smokeysamsmoor

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fb: @ILoveNepaleseFood ig: @hungrybuddha1



PARIS FLORISTS

Offering a stunning range of beautiful flowers, Paris Florists is a little oasis in the middle of the market. Alongside handmade arrangements, you will find potted succulents, cacti and house plants. The team are always on hand to answer any questions, whether you're looking for a gift, a tribute or something to brighten your home.

fb: @parisflorists ig: @parisflorists2019

BEER CENTRAL

Beer Central have established themselves as one of the UK's leading beer shops and stock a very wide range of modern craft beers and traditional real ales. Their friendly team are always on hand to recommend shop favourites and this time of year it's the perfect stop off for all your Christmas shopping, selling gift boxes, vouchers, beer crates and books!

fb: @BeerCentralLtd ig: @beercentralsheff tw: @BeerCentralLtd

DEARNE FARM FOODS

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fb: @MHadley33



FOOD

COOPERATIVES FOR CHANGE

COOPERATIVES ARE BUILT ON FOUNDATIONS OF EQUALITY, WHERE ALL MEMBERS HAVE A VOICE AND AN ACTIVE ROLE. IN SHEFFIELD, THE FOCUS OF MANY FOOD CO-OPS IS ON RECONNECTING COMMUNITIES, REDUCING ENVIRONMENTAL IMPACT, FROM FOOD MILES TO PACKAGING, AND SUPPORTING THE LOCAL ECONOMY.

WE SPOKE TO CHRIS BALDWIN AT BEANIES AND FRAN HUMPHRIES OF REGATHER TO FIND OUT WHY FOOD COOPERATIVES MATTER.

CHRIS BALDWIN, BEANIES

Tell us about Beanies.

Beanies is a wholefoods shop and greengrocers with the largest range of organic fresh fruit and veg in Sheffield. We specialise in vegetarian and vegan foods and have an extensive range of organic and specialty products.

We established the first organic box delivery scheme over 20 years ago and are delighted to work with local growers. We have close relationships with Sheffield Organic Growers, Moss Valley Market Garden, High Riggs in Stan-nington and Heeley City Farm.

Most of our wholefoods come from Suma, one of the largest co-ops in the country, and Lembas, another success-ful Sheffield co-operative. We have strong links with local producers, from chocolatiers to vegan cheese makers, bakers to coffee roasters.

Why are food cooperatives a good option?

As people have become more conscious of the negative effects of a global economy, particularly its effects on the environment, there's been an upsurge in demand for high-quality, local, seasonal food.

Consumers recognise that if they buy locally they're buying fresher, invariably with less packaging, and coop-eration at all levels helps to meet this demand. And it's a two-way conversation. Our customers are a discerning lot. They know what they like and they tell us. We can pass on those requests and our growers can respond directly to them. Those same growers have come together to create co-operating businesses, pooling their resources and skills.

We've always valued our status as a co-operative, workers supporting each other to create an ethical and successful business.

We work with and within the local community. By

supporting our local growers we offer them a regular outlet for their produce, which allows them to sow and reap with confidence in receiving a good return for their efforts. So co-operation as a principle spreads beyond the company and out into the community.

What does the future hold?

With Brexit looming on the horizon, it's an uncertain time for all of us. But working together we can build a little security into our systems. People will always need fresh food and our close local relationships will become all-important in the months ahead.

As for Beanies, we're delighted to be growing into our new premises on Barber Road. We've found a space which gives us room to provide more of what our customers are demanding. We're developing our range of unwrapped wholefood lines, increasing our range of refills and there's a scoop-it-yourself dried goods section where you can use your own containers.

We hope our new café will offer a comfortable and relaxing space for our local community to come and enjoy a coffee and a vegan sausage roll.



FRAN HUMPHRIES, REGATHER

Tell us about Regather.

Regather is a community society based in Sharrow. We run an organic veg box scheme, working with local suppliers like High Riggs, Sheffield Organic Growers, Wortley Hall Walled Garden, Forge Bakehouse, Our Cow Molly and lots more.

We make our own cider and apple juice, and we have a bar and venue, where we have a full programme of live music, comedy, film, supper clubs and talks. We also organise the Folk Forest Festival and this year we have started growing organic fruit and vegetables in the Moss Valley. We've been very busy.

Our organisation's mission is to help local communities eat better food. For us, 'better' means healthier, organic, and more sustainably and locally-produced. Regather's vision is to empower the city to take greater ownership of local food production, giving Sheffield communities a say in how the whole system works, so they can make it work better for them.

How do food cooperatives help communities?

Food co-ops have more benefits than just providing good food. Our veg box scheme provides an outlet for local food producers, supporting their work and keeping money circulating in the local economy.

Environmentally, food co-ops generally can offer systems with less waste and less transportation. We deliver four days a week by electric cargo trike (quite a sight to behold), as well as having box collection points across the



“We’re building communities with food at their heart”

city, making it easier for customers to collect their boxes by foot or bike. We offer plastic-free and UK-only box options.

Food co-ops support and increase local food produc-tion and with the support of our box customers, we've been able to launch our 15-acre growing site this year, where the Regather Farm and orchards are going into production. Produce from Regather Farm already supplies our veg boxes and will supply local wholesale markets from 2020.

How healthy are our local food systems and what's next?

Sheffield has a lot of citizens who want to be actively involved in the local food system, as conscientious buyers, or landworkers, or volunteers, or those who want to learn more about their food. As a city, we're thinking more about the food we eat and we're building communities with food at their heart.

As cooperatives and food lovers, we need to work harder to transform our urban and peri-urban areas into productive landscapes that feed our city. The more we can grow locally, the fresher our food, the more local jobs we create and the lower the environmental impact we have.

Whilst progress like the creation of Regather Farm are really exciting steps, partnerships with the large city-wide institutions - the Council, NHS, universities - committing to changing their food procurement policy could create invest-ment to secure more land and projects for food growing around Sheffield.

For Regather, the future looks like hard graft to turn a 15-acre field into a productive plot that feeds into our veg box scheme, nurtures wildlife and protects and restores the soil. The future looks like recruiting more volunteers, friends, workers and buyers to become more involved in our vision for Sheffield food, as growers, box packers, gardeners, customers and members. If you'd like to get involved with us, please get in touch.

Ros Ayres

beanieswholefoods.co.uk | regather.net



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We're continuing to mix up this section with two book reviews, a spotlight on the new Writers Hub at Castle House, and a poem from Phil Walsh.

We're hoping to feature many more reviews in the future, taking in fiction, non-fiction and poetry. If you'd like to get involved and help us cover the literature scene in Sheffield and beyond, please get in touch with me.

Joe
@WordlifeUK

GORILLA POETRY

Mon 18 Nov | 7:30pm | Gardener's Rest | Free

Sheffield's regular open mic night returns with another session at one of Kelham Island's best pubs. Just turn up on the night for an open mic slot.

JOZ NORRIS IS DEAD. LONG LIVE MR FRUIT SALAD.

Thu 21 Nov | 7:30pm | Shakespeare's | £7

Sheffield's regular storytelling night Tales of Whatever returns with a full-length show from an award-winning comedian, described as "a sort of absurdist meditation on anxiety and grief performed by an idiot from Pontefract who doesn't exist".



Joz Norris

Birley Edge

A lambent sky draws me out along the edge
to clouds flooding tangerine, blood-orange,
plum, aubergine, before perishing
beyond the wood.

Behind me the city's
phosphorescent glow: the Arts Tower pulsing,
street lights zipping along the valley then
scattering as glistening clusters of settlement.
But tonight ancient stones guide me up the steps
of the stile to the wood.

Strange now to think
Wheata Wood a palimpsest, Prior Royd a clearing,
its rowans once a source of labour not leisure,
its birches nurtured by medieval monks,
honeysuckle stripped from its trunks,
coppices felled for pit props, bark peeled
for charcoal to fuel foundries.

Few human traces
remain, even bridleway signs submit to the curfew.
But the absence of markers doesn't throw me
and soon I find the holly hedge on swallow hill,
moonlit and evanescent,
not marked

on any map.
A field-scutting kite sweeps down
from the ridge, a fox startled by footsteps
seeks sanctuary for her cubs,
and between
hill and sky, bingo hall and ancient wood,
asylum and cemetery, I settle to make marks
in this liminal spot.

Phil Walsh

SPOTLIGHTS



SHEFFIELD WRITERS HUB

The Sheffield Writers Hub is a new project run by writers, for writers.

Based in the old Co-op above Kommune on Castlegate, the Writers Hub has been designed to pull together Sheffield's diverse writing community, giving writers the support and fellowship they need to flourish as performers, published authors, facilitators or simply people who love writing.

The Hub is run by a team of writers and is working in partnership with Kurious Arts, whose remit is to breathe creative life into the beautiful building which is Castle House. The building brings unprecedented potential for the writing community, with a wide range of fantastic performance spaces, plus technology to assist writers in creating work in a range of digital media as

“Run by writers, for writers”

well as via traditional means. It's also a great social space and a wonderful venue for literary events and book launches. We're already developing podcasts and a series of films called 'Stories on the Stairs', and our first spoken word night is coming up in December.

The Writers Hub is more than an event space. It's primarily a place for writers to connect with each other and learn from each other. We have free Writers Cafes every Wednesday and Thursday morning in Kommune and a membership scheme which includes co-working and discounts on a wide range of masterclasses, workshops and courses. Our lower-rate Kurious Collective membership is coming soon and we're developing bursaries and a 'pay it forward' scheme to ensure that the Hub can truly be for anyone.

If you want to know more, have a look at the website or email beverley@writershub.kurious.art to get involved. We want to hear from you and would love your input to help shape this exciting opportunity for Sheffield.

Beverley Ward
kurious.art/writershub

ENDLAND

by Tim Etchells

Endland is the latest release from Sheffield-based publisher And Other Stories. Tim Etchells is better known as the artistic director of internationally-renowned performance group Forced Entertainment, but this is not his first book, nor his first visit to Endland.

The book consists of a number of short stories set in Endland, a broken reflection of England. It's at once amusing and bleak, claustrophobic and expansive, evoking a mythical place of gods, addicts, folktales, misfits and social collapse.

Each twisted parable confronts the excesses and toxic ideology of modern Britain. Etchells uses a number of written devices that help firmly site this book in a different world and it's this distance that sharpens our vision. We are on the outside, looking in.

Despite many moments of humour, including a twelve-page list of members of a Hells Angels biker gang, *Endland* did not leave me feeling reeling with optimism. Perhaps it's not the book we need, but the book we deserve.



Joe Kriss

ONCE AND FUTURE

by Amy Rose Capetta & Cori McCarthy

Treat Your Shelf's October book was a queer-packed space opera and a retelling of the Arthurian legend. **Once and Future** is set between worlds, with a pervasive capitalist corporation who are trying to stop a refugee from igniting a galactic revolution.

Ari Helix crash lands on Old Earth, pulls a magic sword from a tree and is named the 42nd reincarnation of King Arthur. Along with her brother, a rag-tag bunch of knights and a backwards-ageing wizard, she sets out to defeat the cruel, oppressive government and bring peace and equality to humankind. Expect gender neutral pronouns, sapphic relationships aplenty and a universe where homophobia is so alien that it's jarring.

It's a wonderfully comical retelling of a well-known story. Usually when we have books with this level of diversity, they are about challenging situations or about people's oppression, and this book isn't that. Although it touches on aspects of colonialism, the refugee crisis, gender, sexuality and is an 'own voices' story, ultimately it's a fun, action-packed romp through space.



Rosy Morris-Roe

Treat Your Shelf is a monthly book subscription service celebrating marginalised voices. Subscribe at treatyourshelf.co.uk.

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MORLEY'S FUN PAGE

ANIMALS CAN HAVE FUN TOO



ANIMAL HANGING

Did you know that we used to try animals?

Just to clarify, I'm using "try" in the sense of "to put on trial", and by "we" I mean medieval Europeans, who neither of us (me and you) are. Other than that, a superb opening sentence creating a lot of intrigue and suspense for the main body of the piece.

There are records of animals being put on trial and punished by public execution, usually hanging, dating back to the 13th through to 16th century for crimes ranging from theft to murder to bestiality. They weren't tried in some special animal court either. They were tried in human court using human methods - a judge, two lawyers, witnesses. The real deal.

the Commons is that it's challenging to police infractions with no singular authority figure. If anyone tried it could just spill over into an ongoing dispute.

If instead of saying, "Can you bloody keep your pig in line?", you could put the pig itself under citizen's arrest and try it in a people's court. By transferring blame to the animal and making it stand trial, relations between community members could remain genial, but the farmer is still punished by losing livestock.

But it's one of the less popular theories I find the most compelling, which is that they were treating these animals as morally responsible individuals. Instead of trying to explain away this behaviour, let's instead ask why they may have thought that.

Before the 19th century, when feedlots and packing plants

"I've never spent time with a pig"

Guilty animals were hanged in public to show all the other livestock what happens if you're sufficiently naughty.

Why did this happen? Historians are divided. It's a lot of time and effort to spend on even the naughtiest of geese. Why did they think a legal deterrent would prevent pigs and goats from stealing apples and goring children? Animals don't have the brain skills necessary to wrap their nog around the social contract, so why all the pomp and circumstance?

Theory one: Divine justice. Medieval Europe is super Christian, unsurprisingly. Law and justice are divine and mankind's job is to govern the natural world. Ergo, it is the sacred duty of man to apply that justice to any cases of wrongdoing - even if the criminal is a horse.

Theory two: Medieval Europe had the Commons, shared lands neither owned nor governed by anyone. One difficulty of

turned agriculture into an industry and animals into tools, pre-industrial agrarian societies involved regular interaction with animals in all aspects of daily life in a relationship more akin to family or colleague than owner and object. Sixteenth-century farmers would spend up to 16 hours a day working alongside, observing and caring for domesticated animals, watching them make decisions and interact with the world around them. Compare that to our relationship with animals today. I've never spent time with a pig. I've just seen their distended bodies rub against the edges of a tiny pen.

Perhaps these practices in the 16th century feel so backwards and barbaric to us because to consider it otherwise might prickle too sensitively at our own conscience.

No animal deserves to live in factory farming conditions. They deserve to be in prison.

Sean Morley is one of half of the Mandatory Redistribution Party podcast.

SEAN MORLEY (@SEANMORL)

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Alexandra Wallace

Alexandra is a freelance photographer based in Sheffield specialising in food, portraiture and lifestyle photography. Alexandra has worked with small start-ups, independent businesses, charities and creative professionals and continues to work with them on a regular basis. She is passionate about plant-based foods and sustainable products.

www.alexandrawallace.co.uk
ig: @alexandrawallacephotography



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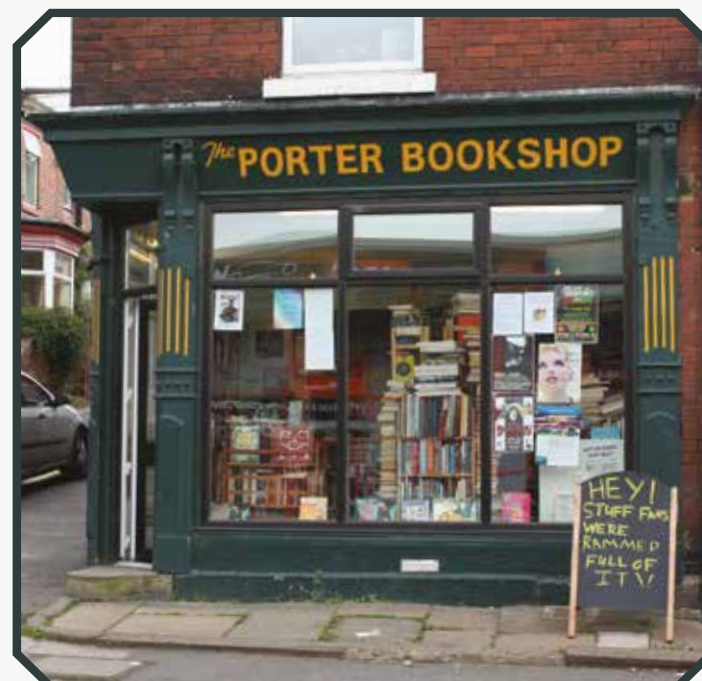
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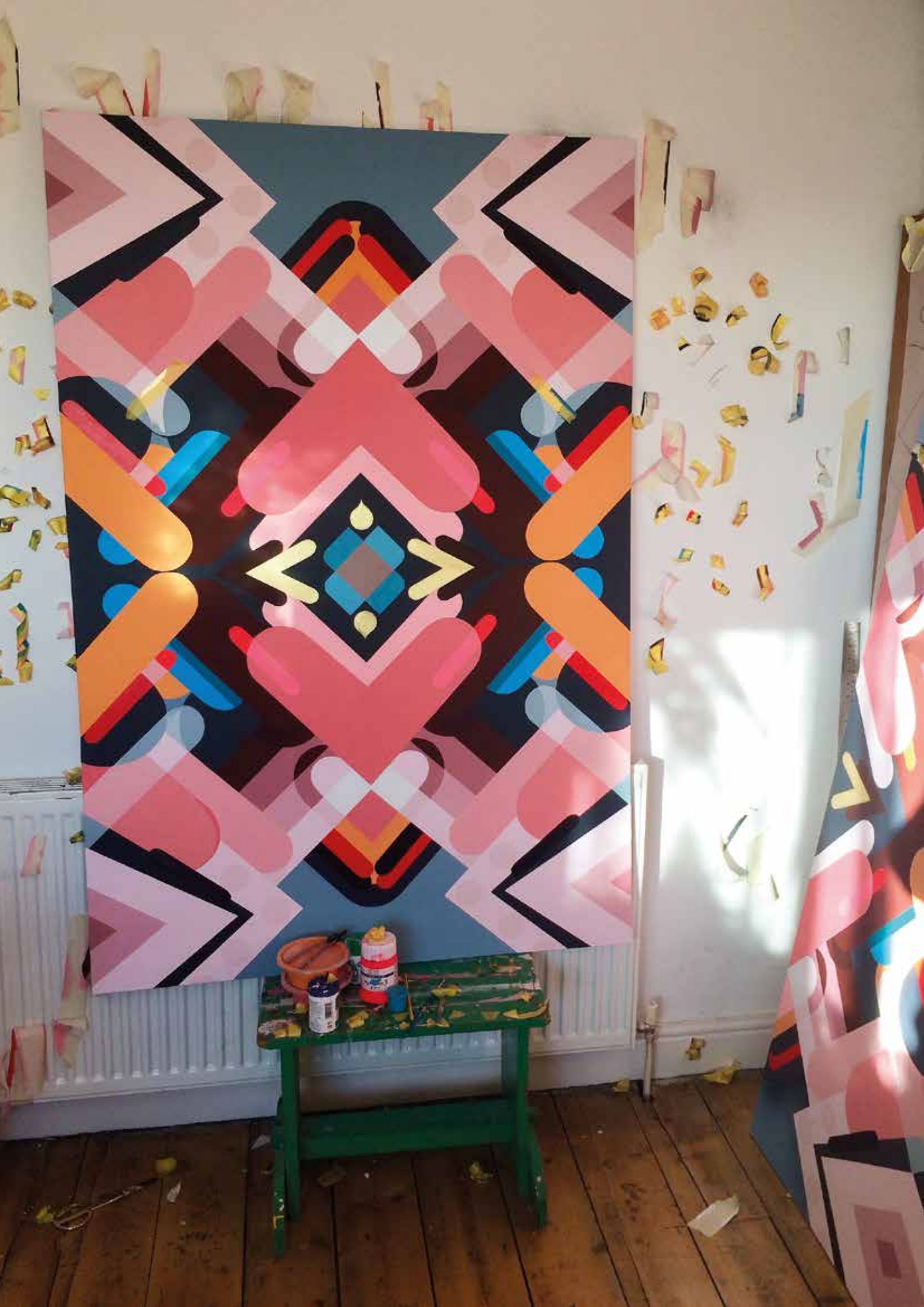
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SV Live



FLORENCE BLANCHARD

Everyday Vibrancy

If you’ve lived or spent any extended period of time in the city of Sheffield, Florence Blanchard is an artist that you’ll be aware of, whether you know her name yet or not.

All over the place you’ll find her vibrant medleys of colour and shape, adorning the facades of pubs, galleries and car parks. The way these pieces seem to blend with, and become a part of, their setting, almost to the point where you have to remind yourself that they’re there, is a testimony to her creative vision and artistic ability.

You began your creative career as a graffiti artist. How did that influence the way you approach your work today, if at all?

I learned how to paint through graffiti as a teenager. It taught me how to take my ideas and make them into a real thing with a limited amount of time and resources. I still paint murals and my style is an abstracted version of what I was doing as a graffiti writer.

You have also worked previously as a scientist, which is perhaps unusual for an artist. Do you think there are more links between the worlds of art and science than is typically assumed?

Making art is very similar to experimental science. You start from a concept you want to explore and try to refine a technique until you get a satisfying result.

All the work I’ve done as a scientist had a strong visual approach, with the use of very powerful microscopes to study various biological mechanisms. For a bit I studied visual processing at the University Of Sheffield, so you could say these different phases of my life are strongly related.

Many of our readers, living in and around Sheffield, will have seen a lot of your mural work already. Is Sheffield a good backdrop for your very particular aesthetic?

I love Sheffield. To live here as an artist, it’s perfect. It’s affordable and easy. Although the weather makes it challenging for painting outdoors murals, the grey sky is a great backdrop

“Making art is very similar to experimental science”



for colourful, abstract works.

Colour obviously plays a huge part in your work. How do you choose your palette for each piece and are there certain colours you find yourself drawn to more than others?

I spend days looking for the right colour combination. Colour is everything in my designs and the shapes are just an excuse to experiment with colour combinations.

I can work with any colour really and I love the challenge of finding the right combination.

What’s next for you? Anything we should be looking out for soon?

I’m currently working on a big mural on Twinkl Way [off Ecclesall Road]. It’s probably the biggest mural I ever painted in Sheffield, if not the longest. It should be finished by the end of October, so fingers crossed for no more rain!

Liam Casey

florenceblanchard.com



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WEDNESDAY
6
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WEDNESDAY
20
NOVEMBER

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27
NOVEMBER

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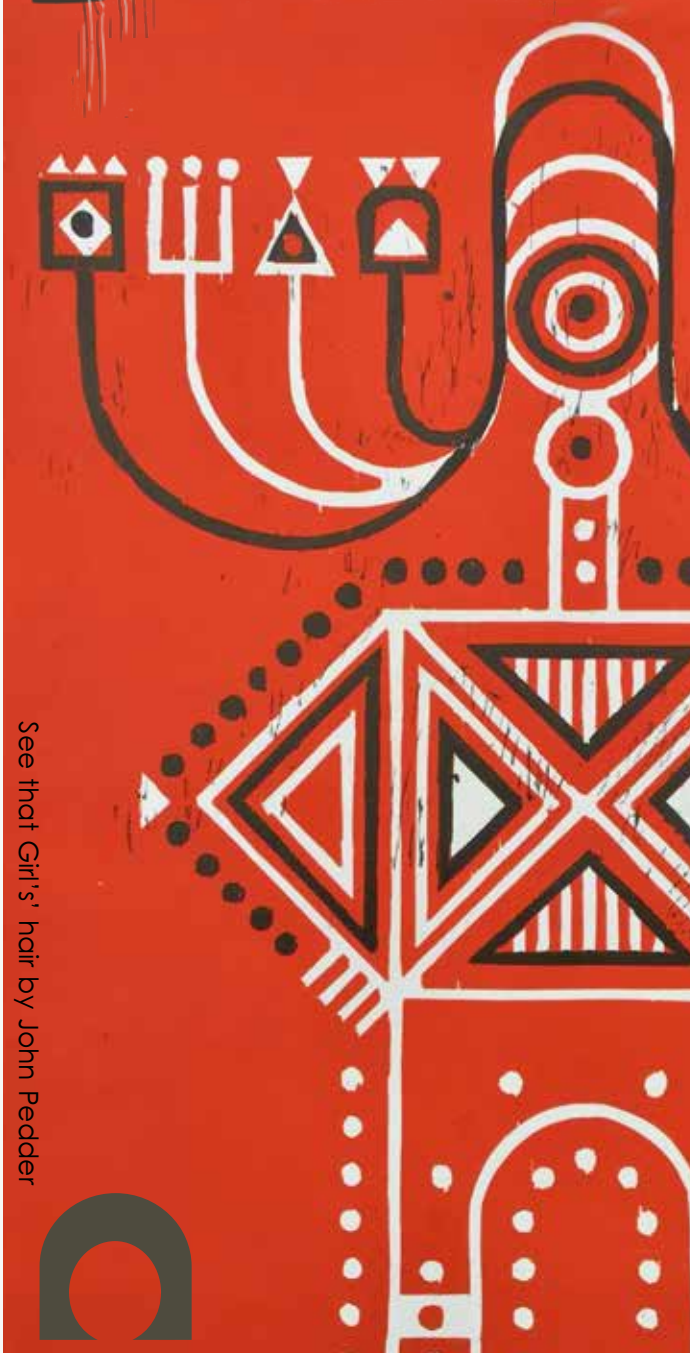
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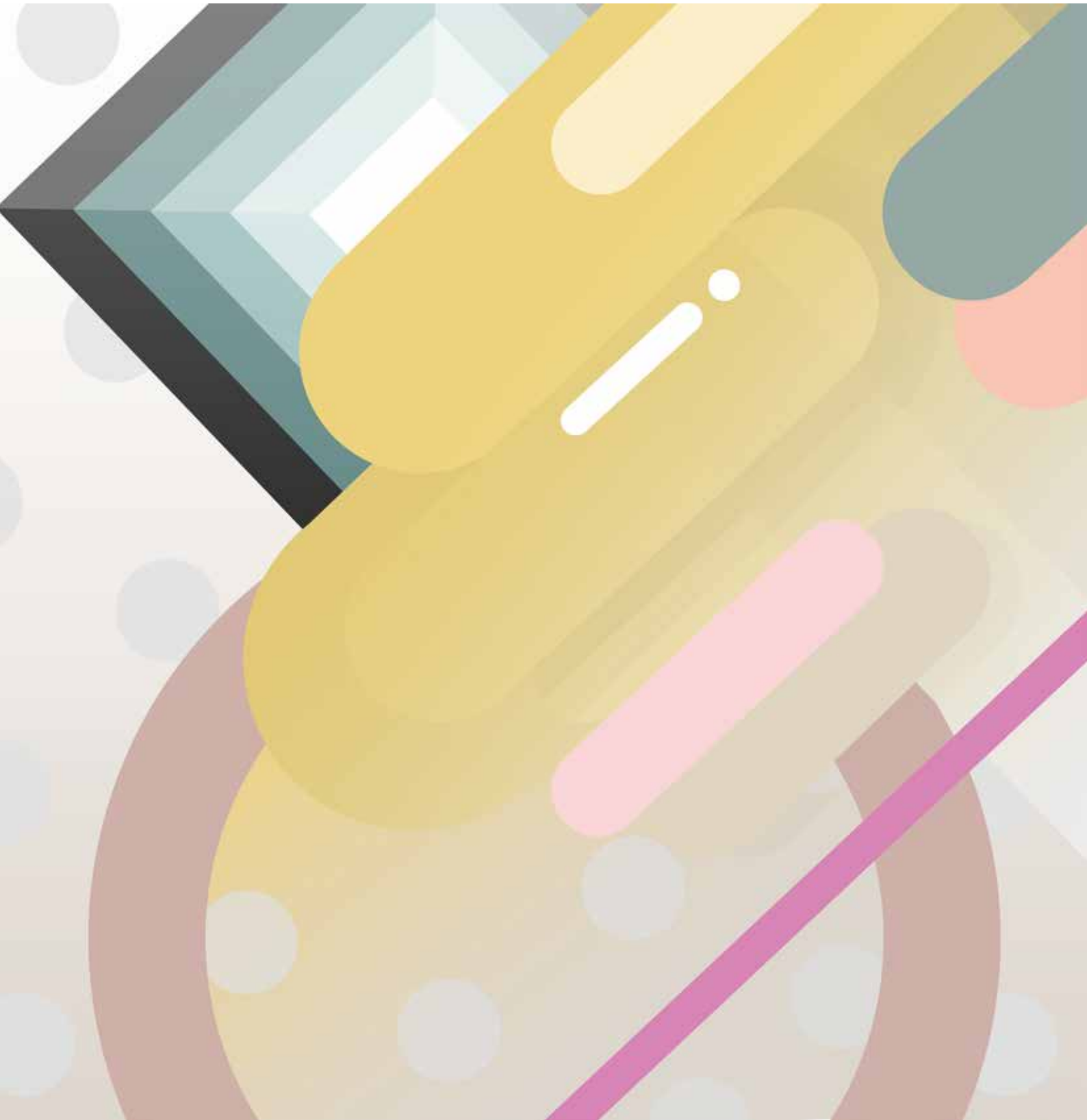
Louis Koseda: A Patch of Grass
Exploring land rights
21st Oct - Ongoing

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Post-halloween sound, video & sculpture
Nov. 2nd - 8th

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GRL. : Infinite Space
Curating space to subvert the gaze
Nov. 30th - Dec. 5th

Op-Tronica: Beeps & Loops
Electronic collective, light & sound
Dec. 7th - 13th



MUSIC

No Bounds Festival 2019

No Bounds began at the suitably industrial Kelham Island Museum with an evening concert of audio-visual performances. Modular synthesist Caterina Barbieri's twisting, expanding sequences were cut against a giant backdrop of distorted images of the sky, hurricanes and deserted roads. Further AV shows came from Lee Gamble and Lanark Artefax, who both brought their own strains of vast, bass-heavy IDM.

Downstairs there was spoken word, while Graham Dunning brought his mechanical techno setup in which he physically constructs and deconstructs towers of muggy, looping rhythms from modified vinyl records. Over at Hope Works, which housed the night-time acts, SHYGIRL ushered in the early morning. Brandishing a giant fan, her somnolent vocals over abstract, sub-heavy beats were a highlight of the weekend.

The atmosphere on Saturday was more hodgepodge, with a larger and more diverse roster of acts, talks, instillations and workshops housed around the museum. The Tek Lab by Synthetic Pro Audio provided a small sanctuary for those interested in creating their own electronic music.

Ellen Arkbro's installation in a backroom of the museum used a ring of spotlights, a smoke machine and a series of drones in surround to transportive effect, conjuring a unique and meditative sense of space, calm and safety among the noise of the rest of the festival.

Workshops ranged from the fascinating, with Rob Gordon's mixing masterclass, to Zaron Mizmeras's bizarre talk on cyborg activism. Highlights of the day's musical acts included a beautiful set of free improvisation with cello and synthesiser from Okkyung Lee and Liz Kosack. Rian Treanor's collaboration with sound artist Jan Hendrickse combined Treanor's skittering, metallic drums with a range of non-western wind instruments played by Hendrickse.

Elsewhere, there was a weekend-long outdoor audio-visual instalation at Site Gallery from Nkisi, while Millennium Gallery housed Memory Dance, a series of short films produced in Sheffield between the 1960s and 1990s that included adverts, early animation and short art films from Sheffield Polytechnic.

Jack Buckley

The No Bounds x Resident Advisor Saturday rave kicked off with Aurora Halal's live set. Though programmed for an early start, it was an absolute highlight of the weekend. Riffing off her recently released EP **Liquiditty**, undulating acid lines squiggled around the room with a mind of their own.

"Kisloty (acid) DJ, hey! / Kisloty (acid) music, hey! / Kisloty (acid) people, hey! / Come on, let's have some fun!" The resounding mantra of the weekend was this translated version of the catchy Eurodance hook from Schacke's 'Kisloty People'. It came as no surprise when Courtesy, fellow Dane and co-founder of Ectotherm, gave it a play in the warehouse.

Aside from that, her 4:30 to 6am set opened mercilessly with Boca's 'Play With Me (Bellfire Mix)'. At first it held up as the type of hard and fast techno you'd expect to hear from Courtesy, but lurking within was one of the most ostentatious drops. I found myself reacting not in horror but in exultation as a cannonade of manic bells and punchy hi-hats launched out of the Sinai rig.

Featuring tracks from the likes of DJ IBON, the rest of Courtesy's set summed up the sound of Copenhagen techno: airy synths, crisp, pithy kick drums and tranced-out blends. She even went for all-out trance by the end, with Jam & Spoon's mythical 'Watch Out For Stella' remix of 'The Age of Love'.

But before this, JASSS had already set the tone for the night. Broad horizons of no-nonsense trance swept through an otherwise stomach-clenching set of hard breaks and the grotty London acid-techno wah-wah-wah sludge of JKS's 'Deep Energy'.

Concluding the night's homage to rave was Berlin's SPFDJ. Well reflected by the number of people who stayed up, it was as much a headline occasion as anything else, and the faithful flock were congratulated with The Horrorist's EBM weapon, 'Body to Body'.

Marek Nowicki

More No Bounds coverage on the Now Then App, free for Android and iOS.

LIVE REVIEWS



BO NINGEN LIVE SCORE THE HOLY MOUNTAIN

Sensoria | 4 October

Live scoring Alejandro Jodorowsky's 1973 cult classic **The Holy Mountain** is a daunting task for any band. This sprawling, psychedelic epic is one of the 20th century's most infamous and controversial films, and the music has to compete with incredibly rich, disturbing and frankly bizarre imagery on-screen.

But the film does lend itself to musical interpretation. When image is everything and the plot is almost incidental, the audience can focus on the sensory experience and a live band can be more ambitious with their score. Jodorowsky deliberately edited out almost all dialogue from the film, giving a score more room to manoeuvre and allowing the audience to follow events without subtitles.

Bo Ningen are also a good match for the challenge. These four London-based Japanese expats are heavily influenced by the sort of noisy, anarchic psychedelic rock made famous in Japan by bands like Les Ralizes Denués. It's a sound that's perfectly tuned to the film. It isn't **Magic Roundabout** psychedelia we're talking about with The Holy Mountain - it's a sketchy acid trip of flayed dog carcasses and technicolour bloodbaths.

While improvisation has always been central to Bo Ningen's music, they obviously had a plan and reined themselves in to beat-perfect synchronicity with the film at key moments. They also judiciously let the sparse dialogue reappear during certain iconic scenes for maximum effect.

It's a grim film at times, but there's also plenty of playful, surreal humour. This is where Bo Ningen's performance was most interesting, as it's not something you see much in their records. In these moments, a funk groove led by bassist Taigen Kawabe often appeared, simultaneously lightening the mood and evoking the seventies exploitation films with which The Holy Mountain shares its midnight movie reputation.

Michael Hobson



SELF ESTEEM

Picture House Social | 15 October

As a project, Self Esteem fully embraces the spotlight-seeking nature of being a solo artist, in an industry where female artists face pressure to avoid categorisation as a prima donna. Self Esteem is an act formed explicitly to make up for years of toning oneself down for the comfort of others. As a concept, Self Esteem is a celebration of being 'too much'.

To see Self Esteem play a sold-out hometown gig on her birthday, then, is perhaps the best way to see Rebecca Taylor. Her set, all off the new album, **Compliments Please**, featured a voice just as big as her presence. Her vocals, supported by a satisfying bass drum, two dancing backup singers and a guitar, made for a goosebump-inducing, full-bodied, power-anthem sound, which paired perfectly with her powerful lyrics. It's a combination which drove several in the audience to tears, even as they kept dancing.

Framed by balloons, her band wore identical purple t-shirts with "I want someone who'll fuck me on my period anyway" in large white letters, while Becca herself wore a "slutty dress", giant fur coat and rhinestone-encrusted hairpins.

Joking in between songs that this was her sixth 28th birthday - "it's been a long 28" - her stage presence was incredible. Complete with a wind machine through her hair, a synchronised phone check and a backup singer on either side, the show was self-aware and beautifully genuine.

Everyone on stage, even during moments of sultry, almost cheesy choreography, gave off an air of having intense, sincere fun. Being in the audience felt like being a part of a communal singing-into-the-hairbrush moment, all the holistic joy of dancing alone in a bedroom made public. While her brand is self-referential, no part of Self Esteem's act seems designed for any purpose except to please herself - and that's exactly what makes it genius.

Alice Flanagan

LIVE PICKS

USA NAILS / YO DYNAMO / HARPOON

Sat 9 Nov | Jabbarwocky | £6

To celebrate the cult bar's first birthday, Jabbarwocky invite everything-but-the-kitchen-sink London punks USA Nails. There's also the wild, stop-start bass'n'drum of Yo Dynamo, and "music concrete textures" from Bristol's Tina Hitchens and Aron Ward, aka Harpoon.

MERLIN & POLINA SHEPHERD

Sun 10 Nov | St Andrew's, Psalter Lane | £5 (children free)

Two of the leading lights of the UK's klezmer revival come to Nether Edge as part of the annual St Andrew's Music Festival. Pianist and composer Polina and clarinetist Merlin have been hailed as "the Led Zeppelin of contemporary Yiddish music", incorporating Mediterranean and Russian influences into traditional forms.

NADIM TEIMOORI / RUTH GOLLER / CORRIE DICK

Wed 13 Nov | The Lescar | £8

Jazz at the Lescar have curated a unique line-up, bringing together three of the UK's foremost improvisers for this one-off gig. There's Dinosaur and Elliot Galvin drummer Corrie Dick, grungy bass from Vula Viel's Ruth Goller, and tenor sax provided by celebrated composer Nadim Teimoori.

SAM AMIDON + RACHEL SERMANNI

Sat 16 Nov | Merlin Theatre | £14.43

Opus and Now Then present one of America's most singular songwriters. Check out our interview in this issue to learn more about Sam Amidon's craft. He's joined by Scottish folk songwriter Rachel Sermanni, who brings her new album **So It Turns** to the magical setting of the Merlin Theatre.

IMPERIAL WAX

Mon 25 Nov | Leadmill | £12.10

Muscular four-piece Imperial Wax are the last line-up of The Fall, who survived intact for an unprecedented six albums before the death of Mark E. Smith last year. The group have returned phoenix-like under frontman Sam Curran, releasing excellent new material with May's debut **Gastwerk Saboteurs**.

OPUS & NOW THEN 11 - AMY TRUE + PAPA SOUL

Sat 30 Nov | Yellow Arch | £11.10

To celebrate this here mag's 11th birthday, we've got a multi-room do at Yellow Arch led by the astonishing Irish-Ugandan rapper and poet Amy True. There's also Sheffield's own Papa Soul and global beats spun by DJs from La Rumba, Apricot Ballroom and Two Left Feet. Come and party with us.

The Italian composer Caterina Barbieri's performance at No Bounds 2019 demonstrated how electronic music can be beatless but intensely rhythmic. Her hour-long odyssey of modular synth patterns - the richest sound I've ever heard at a show - saw layers of luminescent melodies weave between each other in a restless counterpoint.

On Saturday, the same energies were taken further by avant-garde improviser and cellist Okkyung Lee. Reacting to dizzying top-to-bottom keyboard runs from Liz Kosack, Lee unlocked little eddies and currents of rhythm, whipping them up until seconds later they evaporated. She's also a master at finding unconventional uses for the cello, banging its body or thumping the strings with her bow to add percussive elements.

At a festival with its fair share of four-to-the-floor club music, this was a reminder of the limitless possibilities of rhythm. Find our full coverage of No Bounds 2019 on the Now Then App.

GROUNDWORK

Thu 7 Nov | Shakespeare's | Free

Techno night Groundwork gets in these pages every month because it's a community, not a club night. They've made it to their 25th edition and for November's knees-up the collective welcome Magnetic North boss Lost Cat (hopefully he won't scratch the records) alongside the usual residents.

LIO

Fri 8 Nov | Record Junkee | £7

Described by the BBC as a "powerful force to be reckoned with", Sheffield-based songwriter Leonie Sloots has transformed her alt-pop project LIO with the addition of a full band. The group are joined by local guitar pop merchants The Attic Movement and Murder at the Seaside, plus Liverpool five-piece Nikki & The Waves.

THUMBUSTER / OUTDOOR SCENE / SLOUCH

Fri 8 Nov | Russell's Bicycle Shed, Neepsend | £3

Catch three of our scene's DIY stalwarts in the unusual setting of a bike shop next to Peddlers. You'll enjoy the soft and chiming guitars of Outdoor Scene and the wide landscapes of Slouch, before things shift up a gear with the heart-on-sleeve emo of Delicious Clam's Thumbuster. BYOB.

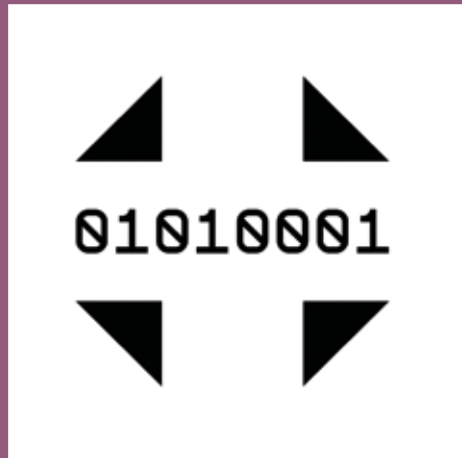
LOVE, LIBERATION, INFINITE VARIETY

Sat 9 Nov | Heeley Institute | £7.06

A night of cosmic folk, led by England-via-Appalachia singer Sharron Kraus. There's also the mysterious and mononymous Jimmy, Conor Nutt Is Ruining Folk Music (the band name, not my judgement) and Captain Avery, this time with the Transcendent Iguanodons of Void Psychedelia. BYOB.

HOSTED BY SAM GREGORY

RECORD REVIEWS



96 BACK

Issue In Surreal

Sheffield's Evan Majumdar-Swift ratchets up the tension with his third release for hometown label Central Processing Unit. Hot on the heels of this year's **Excitable, Girl**, we're treated to a reflective output of four tracks with matching remixes across two pieces of vinyl, plus the obligatory digital accompaniment. Gone are the days of the follow-up remix EP, as you get to binge on all the electro goodness at the same time, boxset style.

Mastered by Sheffield legend Rob Gordon, the EP kicks off with 'Knock Out', a sparse, high-tempo electro workout with all of the trademark sounds you'd now expect from a CPU release. The Jensen Interceptor remix takes the track into nastier territory, with a heavy four-to-the-floor panel beating that is unrelenting and teutonic. 'My Time Here' is an excitable feast of complex breakbeats, computer game analogues and rich breakdowns, most of which is taken away for the Happa & Jabes remix to be replaced by something utterly different.

The original and the Sync 24 remix of 'It's Bright Out' both work wonderfully together, with the latter softening an already sublime composition. To finish off, 'Typeface 333' is a swirling melting pot of analogue gurgles and bleeps that contrasts with the simpler re-version by Volruptus, which is arguably the standout track here. Cosmic strings, bass and drums transform the original, shedding much of the core structure and sound to create its own space for the dancefloor.

Andy Tattersall



BONNIE "PRINCE" BILLY

I Made A Place

William Oldham is not a man to rest on his laurels. He has released 17 studio albums since becoming Bonnie "Prince" Billy in 1998. A musical chameleon, his work has spanned folk, Americana, country, roots, indie and punk.

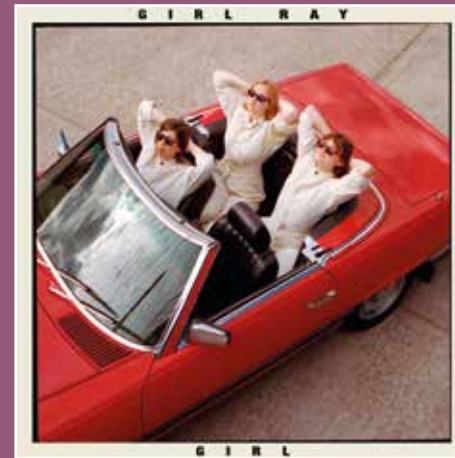
What connects the dots is a strong DIY ethos and a striking artistic voice. When not re-appraising the work of his influences or collaborating with fellow artists, we now occasionally get a solo album out of the Kentuckian. It's been a five-year wait, but he returns with the magnificent **I Made A Place**.

Oldham is a man who absorbs influences into his skin, albeit not one who is content with merely aping his predecessors. I Made A Place once again displays his intense focus and singular vision. 'New Memory Box' is a lively jig for the modern cowboy, while on 'Dream Awhile' he puts on his troubadour hat and transports us back to a dim and distant time. 'The Devil's Throat' could even be described as jaunty. The title track transports the listener away to a far Scottish isle, before the nautical feel continues on the joyful and toe-tapping whimsy of 'Squid Eye'.

The album is a heady mix of wistful melancholy and joyful exuberance. The songs are as heartfelt as they are painfully honest. While he's never been the most cheerful of artists, there's a notable lightness and hopefulness on I Made A Place, one which pervades each track, a collection of songs which offer the promise of a better time.

Rob Aldam

NOW A CHERISHED ANNUAL FIXTURE, CLAMS IN THEIR EYES RETURNS FOR YET ANOTHER NEW YEAR'S EVE OF SKITS AND HITS. DELICIOUS CLAM HAVE UPSIZED TO PICTURE HOUSE SOCIAL TO HOST THIS DIY TAKE ON NINETIES STALWART STARS IN THEIR EYES. LOOK OUT FOR THE TICKET RELEASE TO AVOID DISAPPOINTMENT. OR, IF YOU MISS OUT, WHY NOT COMPETE?



GIRL RAY

Girl

Three years after the release of their first single on Moshi Moshi, Girl Ray are continuing the NME C86 revival with their most recent effort, **Girl**. The LP sees vocalist Poppy Hankin combine the synths that put Girl Ray on the map with a new classical motif, something that their first album did not explore.

Indeed, the classical elements are what's most interesting about this album. They're present from track three, 'Just Down The Hall', in the form of strings, and continue on 'Let It Go' with its eccentric wind section. The first taster of the LP, 'Show Me More', is just as impressive, boasting the credential of being lo-fi music that isn't sad. The pop production is the child of The Strokes and The 1975, and it certainly isn't a bad thing to sound like the bands that respectively gave garage rock and indie pop their name.

The follow-up single 'Girl' further encapsulates Girl Ray's talent. It's a worthy title track, with poppy melodies that act as a teaser for the rest of the release. It's so catchy you have no choice but to listen on.

Hankin's witty lyricism is also commendable. On 'Keep It Tight' she sings, "Writing songs for album two," in her signature melancholic tone, an autobiographical reflection of her emotional state throughout writing Girl.

Girl truly excels in its upbeat pop production, continuing the undeniable mark which Girl Ray left on the music world with 2017's **Earl Grey**.

Sarah Bennett



OTIS MENSAH

Rap Poetics

The city's first poet laureate, Otis Mensah, has proven himself something of a Sheffield institution in recent years. This most recent venture follows a collection of well-received singles released in 2017 and an EP, **Mum's House Philosopher**, in 2018.

This new EP continues to showcase Mensah's unique brand of lo-fi hip-hop. The tracks are part political commentary scrutinising toxic masculinity and institutional racism, part emotional confessionalism. It opens with 'Ted Talks', with the searing line: "It might take a Nation of Millions to save a generation that's built on raping and pillaging," eventually progressing towards more personal material on the uplifting 'Blow Away Dream'. The understated but passionate style is reminiscent of scene heavyweights like Rejjie Snow and Loyle Carner.

The verses are the stars, expressed with crystal-clear complexity, and they're generally accompanied by paired-back beats which avoid the common trap of overproduction. This makes **Rap Poetics** a particularly engaging listen, allowing full appreciation of Mensah's skilful spoken word. The presence of a Sheffield twang in Mensah's melodic rapping is refreshing to hear in a genre dominated by London artists.

Rap Poetics marks a maturity in Mensah's style which is set to catapult him further towards the realms of hip-hop royalty. Who knows what this young artist could have in store. To quote the last track, 'Grand Finale': "You know my name, but you don't know me."

Georgina Collins

Otis Mensah gives a lecture on the relationship between hip hop and philosophy on Thursday 7 November at The Diamond (Lecture Theatre 4). Tickets via Eventbrite.



SAM AMIDON

A universe of American folk tradition

Vermont-born folk singer Sam Amidon has a sound which is absolutely unique yet immediately warm and familiar, even when it's artfully abrasive or unsettling. Through him, old American folk songs sound personal and tender, as if it's his own story he's telling you for the very first time. He's known for the unassuming and unadorned way he reinvents traditional sounds, parsing every component of the music and playing each aspect of it individually.

As hard as I might try, Sam's music speaks for itself better than any writer can. No combination of words can satisfactorily convey the experience of listening to it. Ahead of his upcoming Sheffield show at the Merlin Theatre on Saturday 16 November, he took the time to tell me a bit about his influences and creative process.

You've described your upcoming EP, Fatal Flower Garden, as a tribute to Harry Smith and his understanding of American folk music in general as a "heterogeneous category". Can you talk about the significance of that?

I'm inspired by the world that Harry Smith creates in his Anthology [of American Folk Music] and how varied it is, way beyond the idea of folk music as just a guy strumming his guitar. There's a wide variety of cultural practices within the collection, from blues to fiddle tunes, to all different kinds of ballads, to Cajun and Zydeco tunes.

I know that at this time Smith was learning the Cree Native American language and was interested in the hidden zones of mastery in the different American cultures: string games, jokes and poems, Thelonious Monk's piano phrasing, knitting and

crafts. You don't get a sense that he's trying to narrow it down or make sense of what 'American folk music' means. Instead he's revelling in all the multiplicity of the different universes it entails.

What in your mind distinguishes the American folk sound from all the other folk traditions it draws from?

The fundamental fact of American folk music is the meeting of African and European musical worlds. An instrument like the violin, with the English, Irish and Scottish tunes in that tradition, making its way to the southern American states and that instrument and repertoire being taken up by black musicians, who brought in an entirely new way of phrasing and rhythmic attack.

Meanwhile you have the banjo, which came from Africa, with the original clawhammer style being directly linked to north African styles of playing similar instruments. This is true of many of the ballads and folk songs as well.

Of course, since the 1960s that influence has gone back and forth in both directions. The idea of 'open tunings' on the guitar, which has been a huge element of Irish and English folk music since the 1960s, came through the influence of Joni Mitchell and Keith Richards, who in turn had learned these tunings off of blues records.

Your most recent album, The Following Mountain, felt like a real dive into the most experimental aspects of your music and a bit of a departure from the American folk canon. But that exploration of the relationship between tradition and innovation has always been present in your music to some degree. How much is that tension a part of your process?

"I've always loved music on the edges of experience"

I've always loved music on the edges of experience. For me, the field recordings of rural black and white musicians - such as Bessie Jones, Almeda Riddle, Sid Hemphill, Vera Hall, Fred Cockerham, Luther Strong - recorded by people like Alan Lomax and John Cohen, have always been connected in my mind to the intense free jazz and experimental music of the 1960s and onwards - musicians such as Don Cherry, Albert Ayler, Carla Bley, Tony Conrad.

The abrasiveness of tone, the intensity of expression, the hermetic musical language, the sense that you're hearing something being made in that moment and not a polished product, and the spirit of improvisation. There's always been a connection there for me between those worlds, the same energy between the two zones.

On my earlier albums, the experimental or improvisatory element had been bubbling around the edges and under the surface, through my choice of musicians and at certain moments in the arrangements. On The Following Mountain I wanted to flip it and bring those elements all the way to the front. I also felt at the time like I needed to put the folk songs aside so that they didn't become a crutch. I went down to zero just to see what I could build back up and The Following Mountain is what emerged.

Of course, traditional fiddle tunes, songs and melodies are always a part of me, and so there are elements of that music throughout the album. One of the elements of folk music is the idea of elder masters. When you're in Ireland, they ask you: 'Who did you learn your music from?' Meaning 'Who was the

elder master fiddle player from whom you learned your music?' The answer in my case being Sue Sternberg and Tommy Peoples.

For this album the elder master in question was percussionist Milford Graves, who played on albums by Albert Ayler, Paul Bley and Sonny and Linda Sharrock in the 1960s, and who has also developed an incredible solo music, philosophy and artistic system of his own since then. A lot of his ideas about music have been deeply inspirational to me for a long time and I think a lot of them apply as much to fiddle styles and folk music as to experimental music and improvisation.

For example, the idea that metronomic time is not the only kind of rhythm. There's a deeper human rhythmic feel that you will hear in a fiddle player or a banjo player which may not match to a metronome, but it's a deeply powerful human rhythm unto itself that can't be quantified in conventional musical notation.

Do you see yourself moving in any particular direction as far as that goes?

The future is unknown!

How much does the musical context you were raised in influence your current work?

I was lucky to grow up in the folk music community of the northeastern US, with deeply musical parents who are community singing leaders and great folk singers and banjo players. It influenced me in ways that are obvious: growing up as a fiddle player playing Irish and New England fiddle tunes, learning the banjo as a teenager, hearing folk music everywhere I went.

But it also influenced me in some other equally important

but less obvious ways. For example, the idea of music as simply part of life. None of my parents or their friends would have claimed or cared about the idea of 'authenticity' - whether you were born into this music or had come to it as an adult. They simply loved the songs and tunes and wanted them to be part of their lives. Whether it was your living or not was not important.

Similarly there was no sense of nostalgia or vintage-ness around the idea of folk music. To them it was not some ancient dusty thing that we had to save or revive. It was simply great music, great dances, a good way to spend an afternoon with friends.

So the idea of music being integrated in the context of life was very important. This is something very much present in my albums. The cast of collaborators is drawn from my own life and friends and musicians who I am inspired by, or happen to have made a connection with in one way or another.

Alice Flanagan

Sam Amidon plays at the Merlin Theatre on Saturday 16 November, with support from Rachel Sermanni. Tickets are available via Party For The People.

HEADSUP

Unsigned on Sheffield Live

Unsigned is a new radio show that shines a light on the embarrassment of riches that is Sheffield's music scene. We spoke to presenter Peter Brooks to find out how to get involved.

Tell us a bit about the show.

It's showcasing music from in and around the Sheffield area made by unsigned artists, those who get no help from anyone to make their music. I'll be playing mainly recorded work but will also have regular studio guests playing live on the show. For anyone who'd like to get their own music played on the show, all they have to do is get it to me. No restrictions really, except that it's got to be 'broadcastable' - no obscenity and properly recorded.

What kind of music will you be playing?

My own taste is very eclectic and I want to reflect that on the show, so no genre boundaries at all. On a personal level I play folk acoustic stuff and some jazz, so I have a lot of contacts in those genres. But I'm keen to get through to everyone really, especially the new, often young bands. If they make music, I want to hear it and play it on the show.

What unsigned groups are you most excited about?

Whoever I name here I'm bound to miss someone, so sorry in advance. I'll kick off with a few that I've been talking to recently and have their work on my playlist. In no particular order:

- Beyond Albedo - Quite a new band. Improvisatory retro-futuristic synth-jazz four-piece.
- Rhiannon Scutt - A singer-songwriter who plays both solo and with a band. Beautiful lyrics over gorgeous guitar work.
- Cuckoo Clocks - Mini-orchestra sound with full-on vocals and a great groove.
- Lauren Tate - Lots of people will know Lauren from Hands Off Gretel, but she's just done a solo album with some really heartfelt work.
- Shivelights - Into the folk world here with some sublime guitar, flute and whistle music with a bit of vocal and poetry added in.
- Coco Don't - Quite a new band. They've just released a new single, 'Go Go Go', which reminds me of a lot of the early synth bands. Quite rocky with lots of distortion.
- Mollyanna - Alt-rock band who've just released a single, 'Playing Dead', and have a new album on its way.

Is it easier now to be an unsigned musician than it used to be?

Good question that. I think that in some ways it's easier and

some ways harder. Certainly different. It's easier to get your music heard now with all the online channels, and you don't need to pay for physical records which then need distributing. It's also easier recording a demo, as loads of people have their own studios, so you can get used to that before you pay out to go into a proper studio.

On the other hand, the whole setup with A&R men visiting venues and signing up bands they like has pretty much gone, so the chances of a record deal is much harder. The downside of the online world of course is that no-one wants to pay for your work and you're in competition with the whole world, not just your local town.

Whether it's easier or harder it certainly isn't stopping people making music as good as any ever made. Send it in and get it played!

Sam Gregory

Unsigned is on Sheffield Live every Wednesday afternoon, 1-2pm. Listen on 93.2 FM or online at sheffieldlive.org. Every episode is available afterwards for download. You can send music to Peter at unsigned@sheffieldlive.org or drop physical discs off at Sheffield Live (The Workstation, Paternoster Row). Highest quality files only.



Photo by Charlie Osguthorpe

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THE LEADMILL LISTINGS

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1/ TWENTY EIGHT CLUB
 2/ THE BLUETONES
 5/ SPECTOR
 7/ NICK HELM
 8/ WILLIE J HEALEY
 9/ GLASS CAVES
 11/ MARIANAS TRENCH
 12/ BLOXX
 13/ JAMES ACASTER
 14/ MAVERICK SABRE
 14/ BOSTON MANOR
 15/ CLEAR VINYL & FRIENDS
 16/ MILK TEETH
 16, 17, 18/ BILLY BRAGG
 18/ IDLEWILD
 19/ PROFESSOR GREEN
 20/ YONAKA
 20/ DO NOTHING
 22/ LARKINS
 23/ FONTAINES D.C
 24/ DALISO CHAPONDA
 25/ IMPERIAL WAX
 26/ WSTR
 27/ SCREENING OF GREASE
 28/ BAND OF SKULLS
 29/ SPINN
 30/ THE DUALERS

DECEMBER

1/ BIG FISH LITTLE FISH
 2/ SCREENING OF HOME ALONE
 3/ FICKLE FRIENDS
 6/ THE WEDDING PRESENT
 7/ MIDLAND
 8/ GIGGLE AID

DECEMBER

8/ KYLE FALCONER
 9/ PICTISH TRAIL
 10/ SCREENING OF LOVE ACTUALLY
 11/ SKINNY LISTER
 12/ CARL HUTCHINSON
 13/ MARK LANEGAN
 14/ DIRTY HIT TOUR
 15/ CHILDCARE
 15/ ANDREW O'NEILL
 16/ MAX & IGGOR RETURN BENEATH ARISE
 16/ NEON WALTZ
 17/ SCREENING OF DIE HARD
 18/ BEANS ON TOAST
 20/ ROCKMAS!
 21/ THE BON JOVIE EXPERIENCE

JANUARY

9/ THE NO SLEEP PODCAST
 25/ JOHN CRAIGIE
 29/ NINA WEST
 30/ JORDAN BROOKS

FEBRUARY

2/ ALL STARS OF COMEDY
 3/ MAISIE ADAM & RACHEL FAIRBURN
 6/ HAWTHORNE HEIGHTS
 7/ MIZ CRACKER
 8/ THE TOTAL STONE ROSES
 9/ JOSIE LONG
 15/ THE ROSADOCS
 16/ PSYCHOLOGY OF SERIAL KILLERS
 22/ APRE
 22/ THE MURDER CAPITAL
 23/ LOU SANDERS
 24/ ALFIE BROWN
 25/ KIEFER SUTHERLAND
 26/ PORTICO QUARTET
 29/ JULIAN COPE



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FILM & STAGE

CHEAP THRILLS ZERO BUDGET FILM FESTIVAL

The ninth Cheap Thrills Zero Budget Film Festival is coming soon and it's a cracker. We have had a record number of international submissions - so many that I find myself having to reject many films that would have been accepted any other year.

We have four rules for Cheap Thrills. All films must be short, family-friendly, entertaining and cheap. 'Zero budget' is a difficult target to hit, but we insist a film must have been made for the love of it, not for money, so no external funding is allowed. We favour the local, the weird, the rough and ready.

Every year we have a theme, which traditionally all of the film-makers ignore completely. This year it's 'heroes' and the optional dress code is mask and cape (interpret that as you will). The event is free, but we might rattle a bucket at you and we request cakes for the interval, so if you can bring some that would be lovely.

“We favour the local, the weird, the rough and ready”

The venue, Christ Church in Pitsmoor, is warm, friendly and huge, so don't worry about reserving a seat (and yes, they are comfortable). The fact we are in a church in no way implies a religious event. We have films from all over the world and absolutely everyone is welcome.

We also have a special vintage film screening with a 'real' projector, lots of international short films, we have silent movies with live music accompaniment, and we have some local films too. See you there.

Martin Currie

Cheap Thrills Zero Budget Film Festival takes place on Saturday 16 November at Christ Church (Pitsmoor Rd, S3 9AQ). Doors open at 7pm for a prompt 7:30pm start. Entrance is free but donations are welcome. zerobudgetfilmfest.com

THE LAST KING OF SCOTLAND

1 October, Crucible

Steve Waters' adaptation of Giles Foden's book about the dangerous, charismatic and psychopathic Ugandan leader Idi Amin uses a fictional relationship between Amin and Scottish doctor Nicholas Garrigan to tell the story of his eight-year reign of terror.

Initially Amin is hailed joyfully by Ugandans and he styles himself as the man who could place the country centre stage in the global economy. Garrigan finds himself the dictator's doctor and subsequently his uneasy advisor and confidant. Of course, Amin's charm is a thin veil for sadism, cruelty and a chilling and paranoid madness. What is left unsaid is why Garrigan chooses to ignore the mounting evidence that his premiership is turning into a blood bath.

Tobi Bamtefa plays a spellbinding and terrifying Idi Amin.

“Spellbinding and terrifying”

The audience laughs with him, an uncomfortable reaction. When he isn't on stage, the play lacks drive and feels confused, like something is missing, perhaps an appropriate parallel to what it was like living under the coercive control of the Butcher of Uganda.

The scene in which Amin's wife Kay and her lover beg Garrigan for an abortion and his refusal to do anything that may cause harm is chilling, as the threat of Amin's wrath hangs over them. The result is the most graphic and upsetting scene in the play. More questions are raised when Garrigan will not use his closeness to Amin to bring him down and ultimately ends up being complicit in the genocide that became the legacy of Amin's presidency.

Bamtefa is unquestionably the highlight of this play, supported by some excellent acting from Akuc Bol as Kay Amin and John Omole as Peter Mbalu-Mukasa. The production reminds us what a dictator looks like and how vital it is to remember what we are capable of if we turn a blind eye.

Abi Golland



The Last King of Scotland. Photo by Helen Murray

FILM LISTINGS

PLASTIC CHINA

Tue 12 Nov | 6pm | Showroom Cinema | £9.20/£6.90

Screened as part of the Earth in Crisis documentary series, **Plastic China** reveals the human cost of China's role in the global waste trade, in part prompting China's ban on importing certain types of waste when it was released in 2016. Screening followed by Q&A with Wang Jiuliang.

DISTANT VOICES, STILL LIVES

Thu 14 Nov | 7:30pm | SU Auditorium | £3

Terence Davies' autobiographical drama often ranks high in Top 100 lists, a fragmented narrative of Liverpudlian working-class life in the forties and fifties, knitted together with music. Part of Rare Giants' Cities of Seven Hills season in association with Film Unit.

STAGE LISTINGS

A SELF HELP GUIDE TO BEING IN LOVE WITH JEREMY CORBYN

Thu 7 Nov | 7:45pm | Theatre Deli
£10 / £8 (conc) / £3 (unwaged) + BF

An ode to the "raw socialist magnetism" of Jeremy Corbyn and poet Jess Green's "conflicted relationship with the Labour Party over the past 12 years". Support from poets from Verse Matters.

THE TRUE HISTORIE OF MR WILLIAM SHAKESPEARE

21-23 Nov | 7:45pm | Theatre Deli | £12 / £10 (conc) + BF

From the writers of **Boris The Musical** and **Trump The Musical** comes "a very silly show about some very serious theatre". If we know Blowfish like we think we do, expect some dry and caustic humour, but no lack of depth either.

WHAT'S ON @ THEATRE DELI NOVEMBER **6 NOV- RENDITION**

Using detailed research findings from The Rendition Project, led by Professor Ruth Blakeley at the University of Sheffield to tell the story of one man's nightmare experience as the first suspect to be taken into the CIA's detention programme.

Visual Theatre/Puppetry

7 NOV- A SELF HELP GUIDE TO BEING IN LOVE WITH JEREMY CORBYN

When Jess joined the Labour Party at university in 2007 she doubled the number of members who met weekly in a Liverpool pub. Since then she's stuck by the party through the downfall of Blair, the disappointment of Brown and the monolith of Miliband. *Theatre.*

8 & 9 NOV- CAR PARK KING

Horrible Histories for grown-ups. An original comedy play about one of the most controversial Kings of England, Richard III. Add a drop of Monty Python, a dash of Blackadder and a sprinkle of Spike Milligan and you have a side-splitting, bizarre, unmissable comedy 'Car Park King.'. *Theatre/Comedy.*

13 NOV- AND SHE

Part gig. Part their Mum's living rooms. Bonnie and The Bonnettes delve into motherhood, womanhood, and femininity through conversations with their Mums, armed with three microphones, music, and a bottle of prosecco. *Theatre.*

14 NOV- JADEK

Jadek' is based on the true story of when a working-class woman from Yorkshire moved in with her blind, Polish, 94-year-old Grandad. 'Jadek' explores how this unexpected turn of events affected both of their lives in the most hilarious, heart breaking and life affirming way. *Theatre.*

20 NOV- MOTHERLAND

Motherland - punching fascists in the face through the medium of drag. A visceral full bodied dragged up howl of a show exploring nationalism, identity and our ability to speak out... *Theatre.*

21 & 22 & 23 NOV- THE TRUE HISTORIE OF MR WILLIAM SHAKESPEARE

Witness the epic tale of England's eternal genius. Experience the artist's struggle to bring his loves and sorrows to the stage. Attend and understand the true purpose of art. **Understanding not guaranteed. No dum-dums. *Comedy. Theatre.*

30 NOV- A REYT QUEER #5- SHINE LIKE A DIAMOND EDITION

Our big, queer party is back! Kick start your party season in style with a night of queer performance and partying brought to you by Yorkshire's Andro & Eve. *Cabaret Party.*

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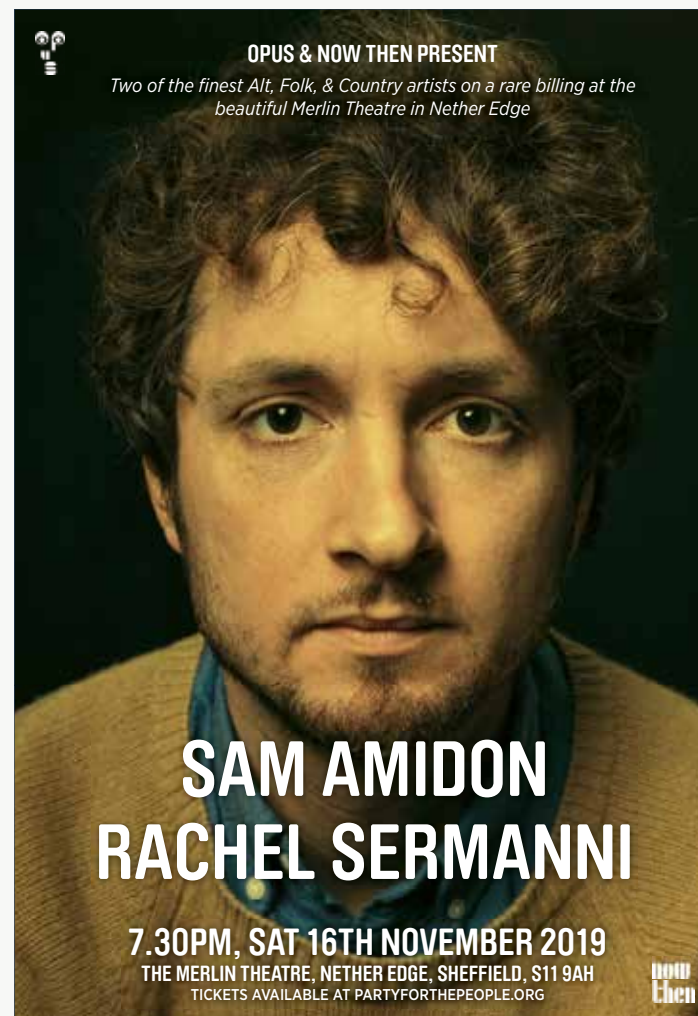
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CUBANA TAPAS BAR & RESTAURANT

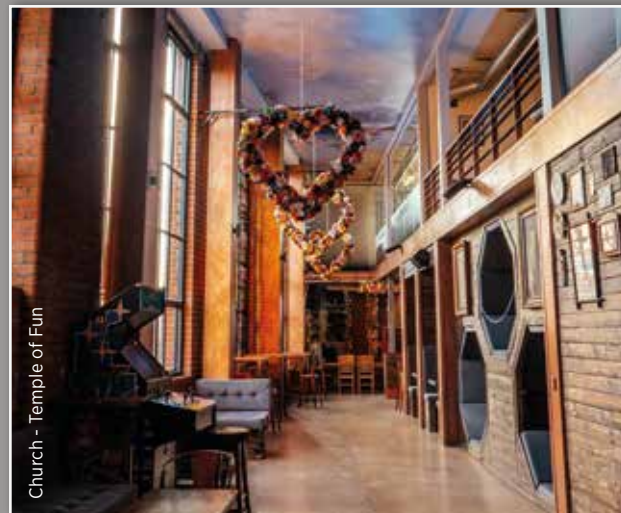
Leopold Square
cubanatapasbar.co.uk

Cubana is an independent mainstay on Leopold Square, offering tasty tapas, live music, dance classes and fine beverages in authentic Cuban surroundings, so we thought we'd show them some love this month.

The hard-working team have recently released a new menu consisting of over 40 tapas varieties. Alongside all the classics, new additions include Antipasto Español (cured meats, cheeses and olives with Spanish sourdough and dips), Pincho de Ternera (skewered rib-eye steak and red peppers) and Cerdo Sofrito (slow roasted pork shoulder). The chef is also pleased to announce that Cubana now has a specialised vegan menu featuring hot and cold dishes, and gluten-free options are also in abundance.

Cubana is now available for Christmas bookings, with daytime and evening set menus, plus a more casual 'buffet in the bar' option. The expansive yet homely space is perfect for larger groups.

Last but certainly not least, we are reliably informed that by the time December comes around Cubana will be increasing their range of rums from 220 to 250 varieties. Wow.



KELHAM ISLAND

New & Established Traders

It's impossible to capture everything that's happening down at Kelham on this page, but we wanted to doff our hat to some fantastic traders who have supported us of late.

Church - Temple of Fun is exactly that, a great place to grab a vegan bite and enjoy regular events and retro gaming. For home eating, **Kelham Deli & Produce** has got you covered for everyday essentials and takeaway sandwiches, while **Sheffield Cheesemasters** are the city's only cheese-maker, lovingly bringing camembert, curds and cambozola into the world.

Skaters need look no further than **The House**, an indoor skate park with a rotating street course and in-house shop. Not far away, **Kelham Island Books and Music** caters for the brain with new and second-hand books, vinyl, CDs, prints and gifts.

And last but certainly not least, get a proper taste of the area with **Kelham Island Food Tours** on a scheduled or private tour.

SOCIAL SCULPTURE

Foodhall
facebook.com/fridaylates



Sited on Eyre Street in the city centre, Foodhall is an open public dining room, kitchen, venue and exhibition space managed entirely by the community. Everything is done on a pay-what-you-can basis, with contributions of time or money welcomed. It's all about breaking down barriers and fighting social isolation through sharing.

Foodhall's Late Gallery branch recently launched a new exhibition series called Social Sculpture, based on the theory of artist Joseph Beuys that every aspect of life can be approached creatively. Featuring established and emerging artists who are part of the Foodhall community and running until the end of 2019, the series is a great chance to sample what's bubbling away in this saucepan of creativity.

The Foodhall cafe is open 10am to 3pm, Wednesday to Friday, but check Facebook for details on specific exhibitions and events.

SHEFFIELD SUICIDE SUPPORT

sheffieldsuicidesupport.co.uk



Local mental health charity Sheffield Flourish recently launched a new website "for anyone who's having suicidal thoughts or feelings, or who's worried about someone else". On average, one person a week dies by suicide in Sheffield. As the charity's deputy managing director Jo Eckersley points out, "These are our friends, family, colleagues and neighbours."

Visitors to Sheffield Suicide Support are signposted to support agencies and organisations, filtered by what is currently open. It also offers help to those who have lost someone to suicide, as well as links to learning and training.

The charity spent a year gathering ideas and feedback for the site, before launching it at an event at SADACCA on World Suicide Prevention Day on 10 September.

Flourish also hosts Sheffield Mental Health Guide, which can be found at sheffieldmentalhealth.co.uk.

LOUDSPEAKER

6-23 Nov, Bloc Gallery



Running at Bloc Gallery this month, LoudsPEAKER is a creative project and exhibition connecting young people to the wild and elemental beauty of the Peak District.

Trish Evans and Nick Humphreys of INSTAR worked with groups of students from Outwood Academy City to create unique designs inspired by a journey up Kinder Scout, which was the students' first time experiencing the Dark Peak.

These designs have been embroidered and printed onto one-off fashion items. Photos by Timm Cleasby of the participants modelling these items, alongside the items themselves, are on display at Bloc from 6 to 23 November (Mon-Sat, 12-6pm).

LoudsPEAKER is part of the National Trust People's Landscapes project, which celebrates the impact of landscapes on social change on the 200th anniversary year of the Peterloo Massacre, and follows the successful BE KIND-ER project, led by Jarvis Cocker, Jeremy Deller and INSTAR.

NICE NEIGHBOURHOOD

niceneighbourhood.com



Located on Glossop Road not far from the Students' Union, the Nice Neighbourhood complex hosts a cafe bar, creative workspace and event spaces.

Studios and workspaces are available for businesses and sole traders alike, with 24-hour access, high-speed internet and all bills included in the rental price. Current tenants include such reputable names as Dust, Geo Law, Arts on the Run and Do It Thissen. Your membership includes a 20% discount on food and drink all day, access to communal gardens and reduced-rate bookable meeting spaces. Get in touch for a tour.

A newly designed events space, created by Jenna Round, is also open for hire for events, workshops, meetings, weddings and parties now, with a Christmas hire deal catering for groups range in size from 20 to 150. Check the website for more info or pop your head in for a chat.



13 KEG BEER LINES 5 CASK BEER LINES 5 DRAFT CIDERS 7 EN SUITE HOTEL ROOMS WIDE SELECTION OF FINE SPIRITS & WINES SUNTRAP BEER COURTYARD

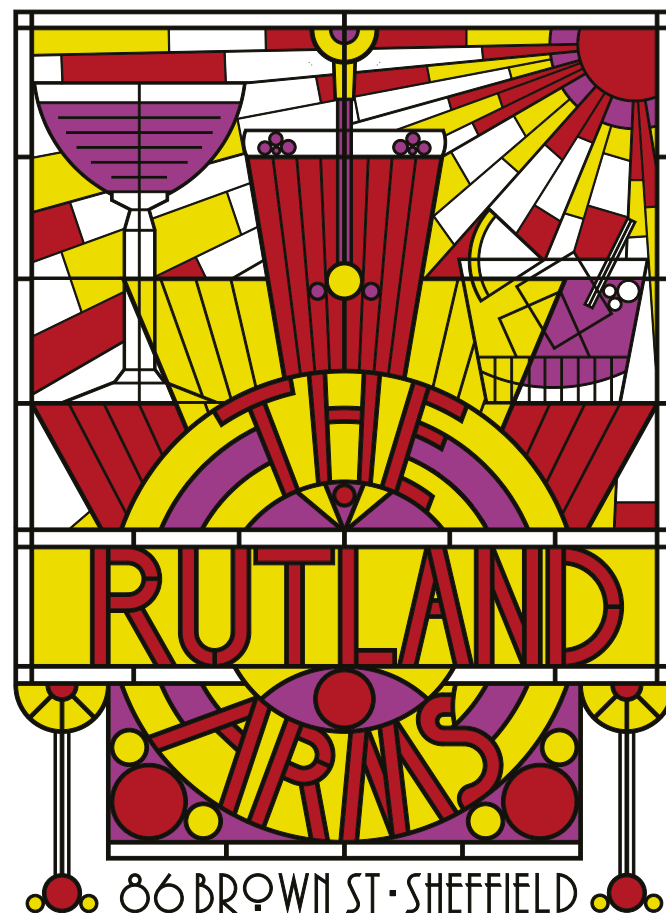
7 Nov, 7:30pm • Yonder brewery tasting & meet the brewer
Jasper from Yonder brewery is bringing some rare beers for a tutored tasting. Tickets £18 available from the bar

21 Nov • Lervig tap takeover & meet the brewer
Norwegian brewers Lervig are bringing 10 keg lines of big beers to the Crow for the day. Fred from Lervig will also be coming to talk all things brewing

6 Dec • Hoppin' Frog brewery showcase
We have managed to get 3 kegs from the American masters of imperial stouts Hoppin Frog. Bottle pours available throughout the evening too

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November 2019

Thursday 31st October

Halloween Hootenanny - Spooky Rutland takeover with Halloween themed food, drinks and music. And costumes.

Thursday 14th November

Barrel Aged Tap Takeover - Cask and keg tap takeover of a delicious selection barrel aged beers.

Thursday 5th December

Godzilla Christmas Lights Switch On - We're kicking off our Godzilla Take Christmas celebrations with our annual Christmas Lights Party

Look out for our Christmas Menu and details on group bookings and pre-orders.
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+ KING ABYSS
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SAT 26TH OCT - £10 ADV - 7PM *#
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+ UNDER A BANNER

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AND THE SINNERS
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SAT 16TH NOV - £8 ADV - 7PM *#
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+ YESTERDAYS GONE
+ BLAME THE SACRED

FRI 22ND NOV - £20 ADV - 7PM *#
SICK OF IT ALL
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SAT 23RD NOV - £10 ADV - 7PM *#
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FRI 29TH NOV - £13 ADV - 7PM *#
LED INTO ZEPELIN
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SAT 30TH NOV - £12 ADV - 7PM *#
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RYAN MCCOMBS
+ SUPPORT

SUN 22ND DEC - £5 ADV - 5:30PM
KID KLUMSY
+ NOBELSCHROTT

FRI 17TH JAN - £20 ADV - 7PM *#
INSANE CLOWN POSSE
+ DOPE D.O.D.

COMING SOON

22/02 - MOTLEY CRUE
29/02 - ULTIMATE LEPPARD
14/03 - BUFFALO SUMMER
28/03 - ROADRAGE FESTIVAL
04/04 - MAGIC QUEEN

DIRTY DEEDS

HALLOWEEN AT CORPORATION
AND PROPAGANDA
28TH OCTOBER - 10PM-3AM

PRIZES FOR BEST COSTUMES
THE RETURN OF AXE THROWING
FIRST BREATHERS AND STILT WALKERS

INDIE / ALT / METAL / POP

HALLOWEEN MONDAY CORP

28TH OCTOBER

"A NIGHT YOU WON'T REMEMBER"

SCARILY CHEAP DRINKS OFFERS
HAUNTED GIVEAWAYS
PRIZES FOR BEST COSTUME

FREE ENTRY BY MIDNIGHT IN FANCY DRESS
TICKETS AVAILABLE ON SKIDOLE

HALLOWEEN SKOOL DISCO

WEDS 30th OCT 10-11

70p VODKA MIXER

£1 ENTRY

YELLOW ARCH MUSIC VENUE

WWW.YELLOWARCH.COM

FR 1. NOV // 11PM - 6AM
PLANET ZOGG & MANGO DISCO
HALLOWEEN BALL
£8 / 10 / 15

SAT 2. NOV // 11PM - 5AM
YELLOW ARCH
HEAVEN & HELL
HALLOWEEN
£7 / 10 / 12

THU 7. NOV // 7:30PM - 11PM
RAFIKI JAZZ
#UPCLOSE2019
£11 / 12

FRI 8. NOV // 10PM - 4AM
DUB SHACK //
REAL ROOTS
SOUND SYSTEM
FT. NATTY CAMPBELL
£4 / 6

SAT 9. NOV // 8PM - LATE
YELLOW ARCH
BONFIRE PARTY
FREE ENTRY

WED 13. NOV // 8PM - 12AM
ROTATION #002
FREE ENTRY

THU 14. NOV // 8PM - 11PM
SHEELANAGIG & MISHRA
£8

FRI 15. NOV // 7:30PM - 10:30PM
CHRIS WOOD
£10 / 12

FRI 15. NOV // 11:30PM - 5AM
LA RUMBA:
ROMARE,
CRAZY P (DJ)
£12

SAT 16. NOV // 12AM - 6AM
MN X QUENCH:
RE:NI B2B LAKSA
£7 / 9 / 10

TUE 19. NOV // 7PM - 11PM
RHYTHM THEORY
JAM SESSION #07
FREE ENTRY

THU 21. NOV // 7PM - 11PM
STONE
FOUNDATION
'EVERYBODY,
ANYONE' 2019
£15

FRI 22. NOV // 11PM - 4AM
BIG LEZ'S
BIG PARTY
£3 / 5

TUE 26. NOV // 7PM - 10PM
FUTURE JAZZ:
HIPPO
£4

WED 27. NOV // 8PM - 11PM
KAT EATON
£12.50 / 17.50

SAT 30. NOV // 8PM - 2AM
OPUS & NOW THEN:
AMY TRUE, PAPA SOUL & MORE
£10 / 12

FRI 6. DEC // 10PM - 2AM
FLEETMAC WOOD
PRESENTS GOLD
DUST DISCO
£10

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